/16 cont./

*532 126 183 could not create anything on their own initiative, but had to have assignments set by me; others (and they were in the majority) filled page after page with ever new figures as they happened to occur to them. In the following those drawn on demand are marked by *).

In this way I obtained representations of human beings, animals, birds, fish, reptiles, insects, trees, objects, constellations, and other things. They claimed unanimously that they could not draw human beings, but finally provided me with pictures when I asked for a portrait of myself. Of animals they liked best to draw birds and fish. Pictures of trees are very rare. They usually only produced objects on request. They liked most of all to produce patterns (see decorations /pp.42 ff./).

[512] Drawings were made only by the male sex, usually in bed by candlelight in the evenings. The significance of individual figures was immediately ascertained through questions and written down next to each figure.

*532 We distinguish between three kinds of drawings:

1. Simple line drawing, 2. outline drawing, 3. filled-in figures.

The relationship of the simple line drawing to the other kinds has not yet been determined because of the lack of comparative material. I should like to discuss it here first of all. With regard to the other two kinds, it is certain that the filled-in figures represent a higher stage than the outline drawings (2).

[113] 2. Cf. Dr. S. Levinstein, Kinderzeichnungen bis zum 14. Lebensjahr /Children's Drawings up to the 14th Year/, R. Voigtländer's Publishing House, Leipzig, 1905.

Almost two-thirds of all the drawings are filled-in figures, whereas simple line drawings make up only one quarter, outline drawings only one seventh of the material. The Karajá therefore stand on a very high level artistically.

The line drawings are all made with a pencil, the outline drawings with pencil and colored crayon, the filled-in figures

/23 cont./

531 [128] In some patterns I was successful in separating pattern and background from each other; others still await satisfactory investigation.

531 285 These patterns are made in the following manner. On baskets, fans, etc., they are produced simply through different, diagonal plaiting of the leaf pinnae. For plaiting around something with yellow cane and black embira, the black embira is plaited horizontally in spirals through the strips of cane hanging 531 down vertically. Carved decorations are made with the knife; 322 the latter is then held almost vertically to the surface to be carved, and /24/ in this way small pieces of the upper layer are chipped off broadside with the point. Finer and deeper lines are carved out naturally. In poker work a splinter of cane is used as the cautery, which is made to glow on an adjacent block of wood and then quickly pressed on the spot concerned. This is, [142] of course, very slow work, which is practiced almost exclusively [517] by the male sex, apparently only for fun.

531 [153] The Indians always drew the patterns in the sketchbook on their own initiative. When they had barely drawn some figures, they would already go over to the patterns. Many refused to draw figures altogether, but just treated themselves to making patterns. 531 Now it was extremely interesting to observe how the people ar- 151 ranged the patterns. As an example I shall take the one in Fig. 199 (Plate X /see p. 56/). First of all the space was divided up by four vertical lines according to exact calculation. The Indians sitting nearby already knew which decoration the artist wanted to draw, without the latter saying anything. Then each new line to be drawn was discussed in detail beforehand, criticized afterwards. Thus, the sketch was put together as a common task. During this the lines, once the people were completely clear about direction 531 and length, were drawn with a quick sure stroke. It should further 151 be noted that the Indians had observed how I wrote my remarks 153 about artist and pattern on the edge of the page, and now on their own initiative they left a narrow margin free on one side, as I ascertained through questions, so that I could write on it. They

/27 cont./

531 horizontal sectioning (Fig. 210a to c /see p. 60/), vertical sectioning (Fig. 211a and b /see p. 60/).

3. The half-gourds and whole gourds decorated by painting have a quite different character.

[415] Only one gourd ladle colored with paint is found (Fig. 212 /see p. 60/). It shows a black edge, simple zigzag line, and a cross in the middle.

/28/ All the others show poker work. Fig. 213 (Plate XI /see p. 57/) represents the first attempt at this by a small girl. The gourd ladles are very diversely decorated. The edge has a row of triangles (Fig. 214 /see p. 60/), or tree-like branched figures usually extend from it toward the center (Fig. 215 a to c /see p. 62/). /Fig. 221 appears here./[1] The patterns in Fig. 216 a to c /see p. 62/ are arranged in horizontal strips, in Fig. 217 /see p. 62/ in vertical strips. In Fig. 218 a and b /see p. 62/ the whole surface is filled in with one pattern, in Fig. 219 /see p. 62/ with different patterns. Plaiting patterns are represented only in Figs. 216c and 219. Whole gourds are either decorated only on the upper part (Fig. 220 /see p. 62/), or in a central zone reaching around them (Fig. 221 a to c /see p. 64/; b and c with three parts), or only on two opposite sides (Fig. [415] 222 a and b /see p. 64/). The water-carrying vessel of the Šavajé (in Fig. 223 /see p. 64/) shows very crude poker work.

531 462 [512] [172] 4. The artistic activity of the women is quite different from this of the men. It is very rare and in part has been taken over from the Brazilians. The women do not use the patterns of the men. It must be said that the women stand far behind /Figs. 222-224 appear here/[2] the men artistically; for although they also plait and make pottery, they decorate their products only in the rarest cases. Homemade decorations are found on a mat, the apron of a clay doll, and on spinning whorls. The mat 531 [345] (Fig. 224 /see p. 64/) is patterned by plaiting in bundles of black-dyed fibers in the fashion illustrated. One sees immediately that on the right the upper pattern is the negative of the lower one. On the doll's apron (Plate II /see p. 48/, Fig. 26) the red and

[1] [2] [see p. 64--Analyst]

[Text continues on p. 65]

/19 cont./

411 Of the three specimens the largest has a total length of 72.5 centimeters, of which 14.5 make up the handle (Pl. VI /see p. 108/, 6). Moreover, there is a children's throwing board 38.5 centimeters long.

[824] The arrows thrown (kăura) are 150-180 centimeters long, unfeathered cane pieces made of uba (Gynerium saccharoides) with inserted, 12-20 centimeter long end-knobs of palm wood, which are covered with a thick layer of wax. Thus they should be considered only as sporting equipment. That tradition still knows them as weapons, however, is shown by the legend given on p. 85 (Pl. VI /see p. 108/, 7).

323 Ceramics. The art of making pots, practiced exclusively by the women, is not especially developed. Although the technique leaves little to be desired, the forms are rather simple.

[517] An artistic desire to reproduce natural objects, animal shapes, etc., as among the Xingu tribes, is not expressed in them. Everything is reckoned more in terms of the practical.

As almost everywhere in South America, the vessels are made without a wheel by putting rolls of clay over one other circularly or spirally. By patting with the dampened hand and continuous smoothing with pieces of bone and mussel shell, the pot finally reaches the desired shape and strength.

[113] According to Couto Magelhães (Archiv. do museu nac. Rio, p. 77) the ash of certain vines is mixed with the clay; their silica content makes it more resistant.

According to further information from the above observer, the firing of the pots is done, after superficial drying, in a peculiar manner. A hole is made in the side of an earth termite nest, and it is heated. The vessel is put in, and under it there is made a second opening communicating with the first one, with a fire maintained in it. A third opening at the top serves as a chimney.

415 106 The collection shows the most important, but not the largest types of vessels that occur (Fig. 5 /see p. 38/).